


Yet each man kills the thing he loves,  
By each let this be heard,  
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Society*

*Winter Season 1985  
Gaiety Theatre, Dublin*

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**Published by the Dublin Grand Opera Society 1985**

A hand is shown holding the top edge of an open menu book. The menu is printed on the right-hand page, which is white with a decorative border. The background of the entire advertisement is a solid dark brown color.

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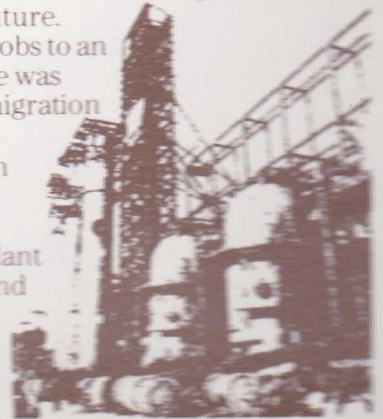
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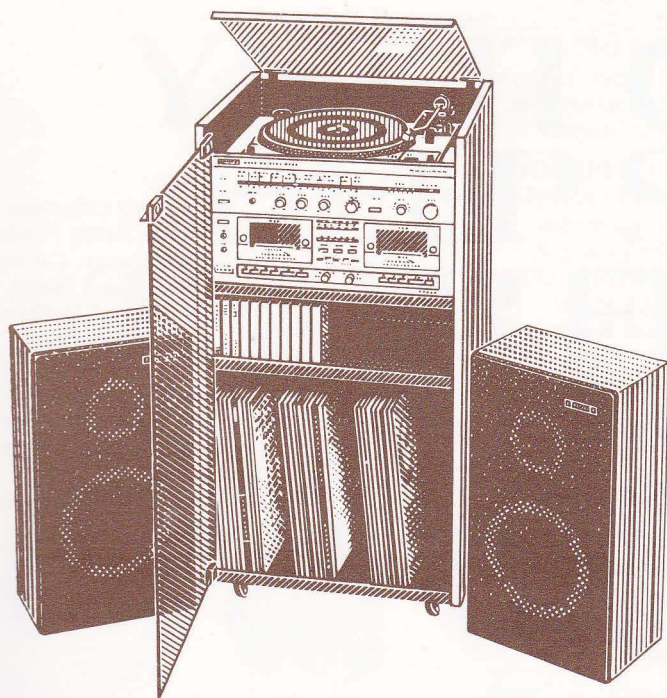
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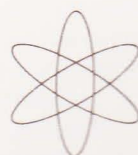


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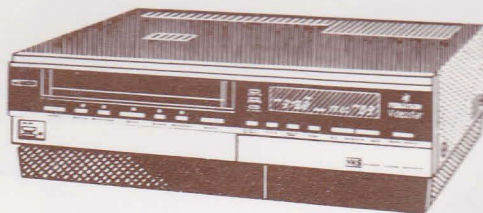


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# "Supers"

By Paul Black

In the world of grand opera, among the people who make it all happen, it is safe to say that the least thought about are the 'Supers'. These stalwarts of the opera stage, supernumeraries, to give them their full title, appear on your programme under the guise of soldiers, village people, etc.

For once let us acknowledge their contribution to opera and give them some long overdue recognition. For, as sure as any great tenor feels nervous at the moment of his opening aria, so too does the 'Super's' heart skip a beat at his first entrance of the night.

Having had the pleasure of being a 'Super' for many years, I would like to share that experience with you and hopefully explain to you the importance of our contribution.

The 'Supers', be they male or female, are those extra people who do not sing, or indeed open their mouths at all for the duration of their time on stage. Yet, they are as necessary there as any singer, principal, or chorister alike, and indeed any I have met view their participation in a very serious manner. And so they should. The contribution they make is an invaluable one.

It would be impossible to stage many operas effectively without the aid of 'Supers'. The obvious works that spring to mind are, "Aida", "Turandot", "Don Carlos". But what about the less spectacular operas. 'Supers' play a role in almost every opera.

The manhandling of Cavaradossi to and from Scarpia's prison is the handiwork of Roberti and his henchmen, all roles for 'Super's', as is also the firing squad in Act Three of Tosca. In "Chenier" they are judge and jury. The humble servants of "Butterfly", introduced in Act One, to "Trouble", Butterfly's child, are 'Supers'. The waiter who ensures "Musetta's" plate is placed correctly for her tantrum, also a role for the 'Super'.

In many scenes where a chorus is of necessity static, creating a balance of voices, 'Supers' provide movement.

It is fair to say that a good 'Super' and an astute audience will recognise the value of these parts. Opera to-day, more

so than ever before must be dramatically effective. No more will people overlook a lack of dramatic finesse, or a poor production, for the sake of a good singer. How many times have I heard the remark, "He or she sings well, nice voice! but they're so wooden".

So too in their own way must 'Supers' look to their laurels. They must be a presence, a presence that sometimes is seen, and sometimes, only barely perceived. They must be seen marching formidably as "Turandot's" guard. They must barely be perceived as they set the stage in the opening of "Chenier" during Gerard's monologue. A bad movement on the 'Supers' part can distract and irritate an audience, or confuse a singer, who may even depend on the 'Super' for a vital cue.

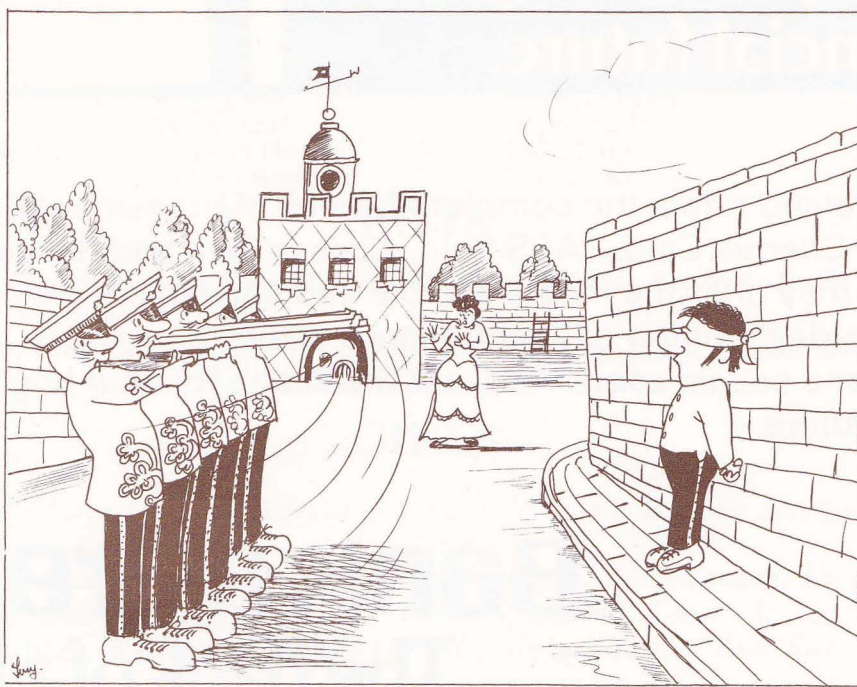
So now, maybe you see the 'Supers' in a new light. Down among the etcetera's they may be but up there the spotlight falls just as harshly on them.

Good production pays great attention to detail. The 'Super' is such an important facet of opera, such an essential part of the overall picture that it is an unwise producer or audience who overlooks this vital ingredient.

There is an apocryphal story which circulates in opera circles about a certain opera house in the United States who were very pushed to produce a "Tosca", almost out of the hat. The last people, naturally, they thought about were the 'Supers'. When it came to the time for Cavaradossi's execution the 'Supers' aimed at Tosca, Cavaradossi dropped dead, and the gallant band of soldiers then followed Tosca to the ramparts of the castle and into the Tiber. May we be spared such a spectacle.....I don't know though.....

The Dublin Grand Opera Society would warmly welcome any volunteers to the position of 'Super'. If you feel you would like to contribute your services please contact any member of the Society. We would like to see you in our forthcoming productions.

Do join us. It's great fun.







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*Language Coach:* LT. COL. MARTIN D. BATES (U.C.D.)

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Adrienne Carroll  
Elma Cullen  
Anne Deegan  
June Ellison  
Una Faughnan

Kathryn Fitzgerald  
Ursula Fowler  
Joan Gordon  
Dorothy Kenny  
Cecily Lynch  
Marie Mackey  
Alice Moffat

Sheila Moloney  
Mary Moriarty  
Maureen McDonnell  
Helena McGuinness  
Pauline McHugh  
Joan O'Farrell  
Aine O'Neill

Patricia O'Toole  
Caroline Phelan  
Patricia Ryan  
Marian Saunders  
Mary Troy  
Sylvia Whelan  
Jennifer Wilson

## GENTLEMEN

Conor Biggs  
John Brady  
Patrick Brennan  
Marcus Brown  
Anthony Byrne  
John Carney  
Tom Carney  
Randal Courtney

Brendan Cullen  
Patrick Delaney  
John Doyle  
Michael Doyle  
John Dunne  
Charles Dunphy  
Eugene Griffin  
Robert Hammond

Peter Haugh  
Paul Hickey  
Barry Hodkinson  
Michael Hughes  
Frank Keane  
Tom Kiernan  
Jim Kelly  
Sean Kelly

Sean Maguire  
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Louis Moore  
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Rachel Duffy  
Aideen Gohery  
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Laura Macken  
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Ciara O'Mahoney  
Zelda Quilligan  
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Brendan Fitzgerald  
Sean Flanagan  
Tony Gannon

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Derek Hand  
Jonathan Hearne  
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Catherine Briscoe  
Anna Kane  
Helen Briscoe  
David McKenzie  
Clare Crehan  
Ruth McSparron  
Catherine McCarthy  
Elias Maguire  
Annemauraid Hamilton  
David Lillis

## 2nd Violins

Vanessa Caminiti  
Joan Miley  
Michael McKenna  
Carlos Assa Munt  
Keith Packer  
Mary Wheatley  
Pauline Carolan  
Eileen Kohlman  
Arthur Nachstern

## Violas

Archie Collins  
Tom Kane  
Elizabeth Csibi  
Kathleen Green  
Margaret Adams  
John Adams  
Maureen Carolan  
Neil Martin

## Celli

Aisling Drury Byrne  
Da'irine Ni Mheadhra  
Niall O'Loughlin  
Paula O'Callaghan  
Lynda Kelly  
Rhonda Bronicke  
Sharon Nye  
Una Ni Chanainn

## Basses

Helmut Engemann  
Wolfgang Euilitz  
Herbert Nowak  
Seamus Doyle  
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Deirdre Brady  
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Patricia Harrison  
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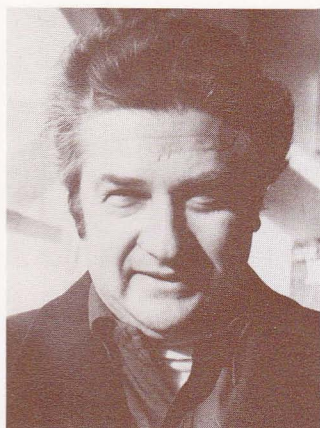




## DAVID COLLOPY

### **(Administrator) Irish.**

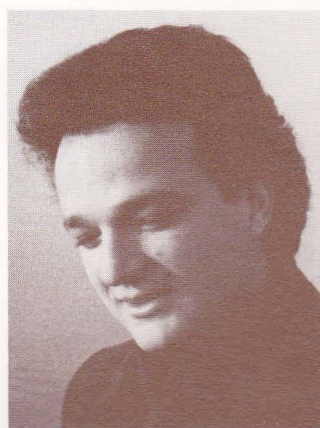
*Born in Wexford where he studied Accountancy before joining Wexford Festival Opera as Administrator. This position he held for five years. After a short period in London he returned to Ireland to take up his present post with the D.G.O.S.*



## ERVIN ACEL

### **(Conductor) Romanian.**

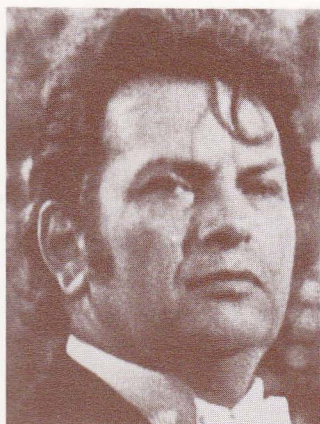
*Began his musical studies at a very early age in the College of Music in Timisoara from where he graduated to the Conservatory of Bucharest. In 1960 he was nominated Conductor of the Botosani Philharmonic Orchestra. Since 1963 he has been principal Conductor and Director of the Philharmonic Orchestra in Oradea. Between 1981/83 he was General Music Director of the Opera in Istanbul. He has toured extensively throughout the U.S., Mexico, Italy, W. Germany, E. Germany, Czechoslovakia, Poland and Austria.*



## VLADIMIR CONTA

### **(Conductor) Romanian.**

*Studied at the famous George Enesco School. He then moved to Switzerland and studied Piano and Conducting in the Geneva Conservatoire. He is at present Kapellmeister at the Opera House of Biel. He conducts "Carmen" this season.*



## ALBERT ROSEN

**(Conductor) Czechoslovakian.** *Is presently Chief Guest Conductor of the R.T.E.S.O. Appears regularly at the Wexford Festival. He spends his summers in Australia where he is Chief Conductor of the West Australia Symphony Orchestra.*



## BRYDEN THOMSON

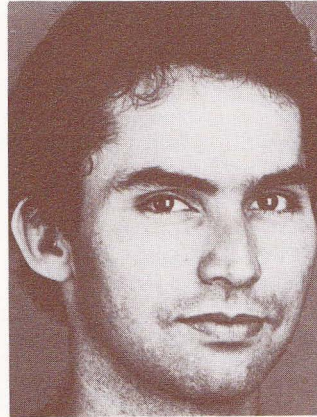
**(Conductor) Scottish.** *Has been Principal Conductor with the B.B.C. Northern Symphony Orchestra, the B.B.C. Welsh Symphony Orchestra and is currently principal conductor of the Ulster Orchestra and the R.T.E.S.O.*





**PEARL GADEN**

**(Choreographer — Carmen) English.** Studied at Sadlers' Wells Ballet School with Vera Volkova and for the rest of her professional life with Stanislaus Idzikowski who was a principal dancer with the renowned Diaghilev Ballet Russe. Danced solo and principal roles with Ballet Rambert when it was a classical company and Leonaida Massine's Ballet European. Choreographed *The Nutcracker*, *Coppelia* and *Giselle*.



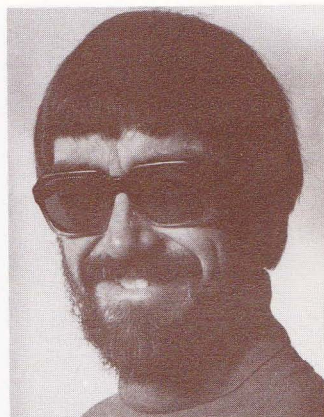
**BABIL GANDARA**

**(Choreographer — Eugene Onegin) Mexican.** Studied dance with Nikita Talin of The Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpin and Joan Denise Moriarty.



**PHILLIP GILBERT**

**(Chorus Master) English.** Graduate of the Royal College of Music and University of Hull where in 1982 he won the Special Music Prize for most outstanding student. Has worked with W.N.O. and Wexford Festival and is now full time with the D.G.O.S.



**CLIVE SHANNON**

**(Repetiteur — Carmen) Irish.** Studied piano under John O'Connor and in Vienna where he developed his great love of opera. He also studied harpsicord under John Beckett and organ under Gerard Gillen. He is an accompanist at the College of Music in Dublin and keyboard player with the R.T.E.S.O. He regularly gives concerts and broadcasts with singers and instrumentalists. This is his fifth season with the D.G.O.S.



**ETHNA TINNEY**

**(Repetiteur — Eugene Onegin) Irish.** Has conducted operas by Cavalli, Monteverdi, and Handel and has always coached the singers herself in these productions. Her most recent opera was Handel's "Imeneo" for the 1985 Festival of Great Irish Houses, which she directed from the harpsichord. She is well-known in Ireland as a solo pianist also, having given recitals throughout the country and played over a dozen concertos with the R.T.E. Orchestras.





**Prof. A. E. ARBORE**

**(Producer) Romanian.** A graduate in Opera Direction of the Bucharest Academy of Music. He now directs opera throughout Romania. He comes here to produce "Carmen" and "Eugene Onegin."



**PADDY RYAN**

**(Producer) Irish.** A U.C.D. graduate, he came to opera via straight theatre. He directed the **INO** premiere of "Twelfth Night" at the Wexford Festival and the Abbey Theatre and is a regular guest with the D.G.O.S. He returns this season to produce "The Barber of Seville."



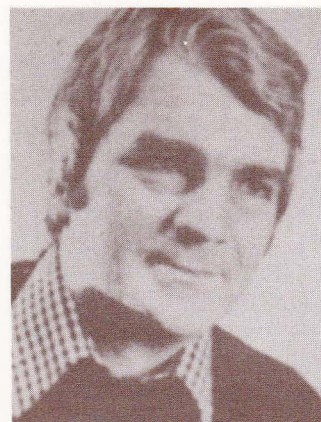
**SUE INGAMELLS**

**(Stage Director) English.** Studied Stage Management at The Royal College of Music Opera School where she worked on many different operas from Handel's "Rinaldo" to "Die Fledermaus". Throughout the year at R.C.M. she also worked outside college with New Decade Opera, Welwyn Opera and Putney Childrens' Music Group. After leaving college in June this year, Sue worked at Asst. Stage Manager for Opera Stage's productions of Alcina for the City of London and Cheltenham Festivals.



**JOSEPHINE SCANLON**

**(Assistant Stage Director).** Has been involved in theatre and opera from a very early age. Has sung leading soprano roles with many musical societies in Ireland.



**PATRICK MURRAY**

**(Designer) Irish.** Returns to us to design "The Barber of Seville." Works on all the major productions for the Cork Opera House and has designed for the newly formed Cork City Opera.



**LIVIA PISO**

**(Designer) Romanian.** Now living in Oldenburg, West Germany where she is Resident Designer with the Opera House there. She comes to Dublin for the first time to design "Carmen" and "Eugene Onegin."





### DELLA JONES

**(Mezzo-soprano) English.**

*Studied at the Royal College of Music, London, winning the Tagore Medal, the Kathleen Ferrier Memorial Scholarship, Countess of Munster Award and the Yorkshire Song Contest.*

*After leaving the Royal College of Music, she went to Switzerland for a further year's study at the Centre Lyrique Opera School in Geneva. She was a member of E.N.O. from 1977 to 1982. She also sang with W.N.O.; Scottish Opera; Opera North; Royal Opera, Covent Garden; English Music Theatre Company; Phoenix Opera; Handel Opera and at Camden and City of London Festivals. She makes her debut with the D.G.O.S. singing the role of Rosina in *The Barber of Seville*.*



### VIRGINIA KERR

**(Soprano) Irish.** *Rapidly emerging as one of Ireland's finest young sopranos, started singing with Sr. Peter Cronin in Mount Sackville Convent where she was a pupil. She went on to study with Prof. Michael O'Higgins at the Royal Irish Academy of Music in Dublin. Having won all the major awards available in Ireland and upon gaining a scholarship to the Guildhall School of Music and Drama she went to London to continue her studies and subsequently qualified after three years with both a teachers and performers diploma. In the concert field Virginia has a vast repertoire which has taken her to many countries including Hungary, Spain, and Germany. She has performed as soloist with all the major choirs in this country and broadcasts regularly on radio and T.V. She continues her studies with Sr. Peter Cronin and with Rudolf Piernay in London. She makes her debut with us as Michaela in *Carmen*.*



### CAROLANN LOWE

**(Mezzo-soprano) Irish.** *Studies with Veronica Dunne at the Colelge of Music and trains regularly with Robert Keyes at Covent Garden. Records frequently with R.T.E. and appears regularly in recitals and concerts with both piano and orchestra. She starred in Noel Pearson's production of H.M.S. Pinafore at the Gaiety which has also been recorded for T.V.*



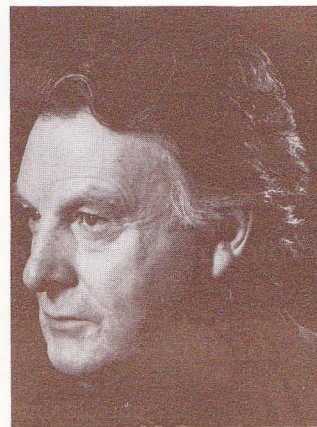
### RUTH MAHER

**(Mezzo-soprano) Irish.** *Made her debut in opera at The Royal Shakespeare Theatre, Stratford-on-Avon, in the role of Berta in "The Barber of Seville", while a member of Sadlers' Wells Opera Co. On her return to Ireland she sang Rosina in the same opera for I.N.O. She was a regular guest artist with the D.G.O.S. from 1969 to 1980 and has also appeared on several occasions at the Wexford Festival. She has recently completed a tour of Verdi's opera "Falstaff" for I.N.O. singing the role of Mistress Quickly. A former student of both piano and singing at the Cork School of Music and the College of Music, she now teaches in the latter, and this year was made an Associate of The Royal College of Music. Returns to us to sing Larina in *Eugene Onegin*.*



### RODICA MITRICA-BADIRCEA

**(Mezzo-soprano) Romanian.** *Is a permanent soloist with the Romanian State Opera in Bucharest. She has won international prizes in Romania, Spain and France. She sings the title role in "Carmen."*

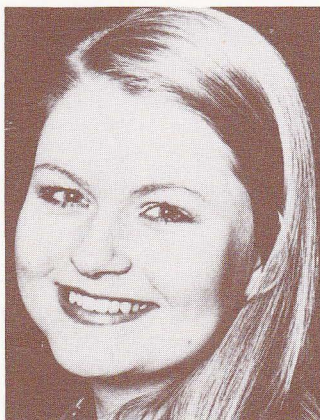


### PETER McBRIEN

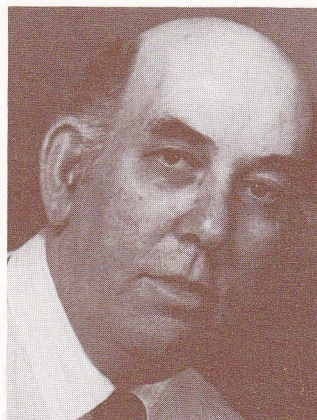
**(Baritone) Irish.** *One of our most versatile singers with a repertoire ranging from Musicals, Recitals and Oratorio to Grand Opera and the D.G.O.S. and has also sung with Wexford Festival Opera. He has toured extensively in Europe with R.T.E. and in America. He returns to us this season to sing in "The Barber of Seville" and "Carmen".*



## PATRICIA BARDON



**(Contralto) Irish.** Studies with Veronica Dunne at the College of Music. Her career is being sponsored by Diners Club International. In 1983 she was runner-up in the "Cardiff Singer of the World Competition". Later that year she was honoured to be invited to accompany President Hillery on his State Visit to Japan where she sang for the crowned Prince and Princess in Tokyo. She made her London debut with the English Chamber Orchestra singing Mozart's "Coronation Mass". In January of this year she sang "Messiah" with the Liverpool Philharmonic. She returns to us to sing the role of Olga in "Eugene Onegin".



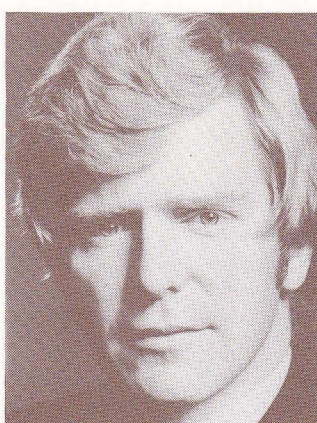
## BRENDAN CAVANAGH

**(Tenor) Irish.** Has had a very busy year. As well as singing in the current year's Cork Opera Season he has just finished the recent Wexford Opera Festival, singing the part of "Tosby Higgins" in Kurt Weill's "The Rise and Fall of the City of Mahagonny" as well as in the Operatic Scenes. He returns to us to sing in "Carmen" and "Eugene Onegin".



## DEIRDRE COOLING-NOLAN

**(Alto) Irish.** Coached by Jeannie Reddin and studies vocal technique with Sr. Peter Cronin in Mount Sackville Convent and Gustav Sacher London. Winner of the first Golden Voice of Ireland Competition in 1977 and sings oratorio and lieder with all major Choral societies in Ireland and broadcasts regularly on R.T.E. This is her fourth season with the D.G.O.S. when on this occasion she will sing Marcellina in The Barber of Seville.



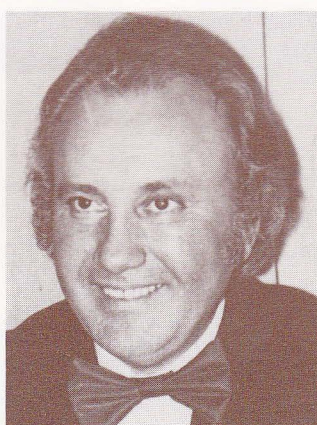
## RANDAL COURTNEY

**(Bass) Irish.** Studied singing at the College of Music with Veronica Dunne and Peter McBrien. He is a member of the D.G.O.S. chorus and has also appeared in two Young Irish Artist Productions at the Theatre Royal Wexford. In addition he has appeared in two D.I.T. Productions. Recent activities include Judas Maccabeus (Eupolemus) with the R.T.E.S.O., a Tchaikovsky Recital on RTE and the role of Baron Douchol in "Traviata" presented by Irish Concert Artists at the N.C.H. He sings the role of Captain in Eugene Onegin.



## CONSTANTIN ENE

**(Tenor) Romanian.** Is one of the resident soloists in The Opera House in Bucharest. Won first prize at the well-known National Festival and Contest "Song to Romania" in 1981. Has toured many countries including Bulgaria, Czechoslovakia, Italy and comes to us this season to sing Don Jose in "Carmen."



## POMPEI HARASTEANU

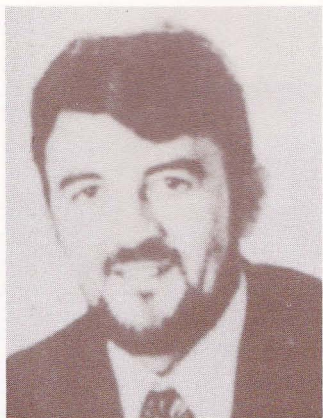
**(Bass) Romanian.** He is a resident soloist with the Romanian State Opera in Bucharest. Has a spectacular repertoire in Opera, Oratorio and Lieder. He sings Zuniga in "Carmen" and Gremin in "Eugene Onegin."



## EMIL IURASCU

**(Baritone) Romanian.** A permanent soloist of the Romanian State Opera in Bucharest since 1975. He has an extensive operatic repertoire and he sings the title role in Eugene Onegin.





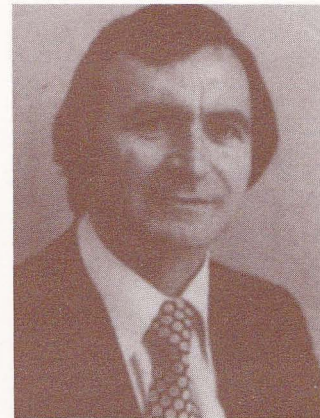
**FRANK O'BRIEN**

**(Baritone) Irish.** Has been taking part in the D.G.O.S. seasons for several years. Has sung with Cork City Opera and I.N.O. and we welcome him back to sing Figaro in the Barber of Seville as well as Morales in Carmen.



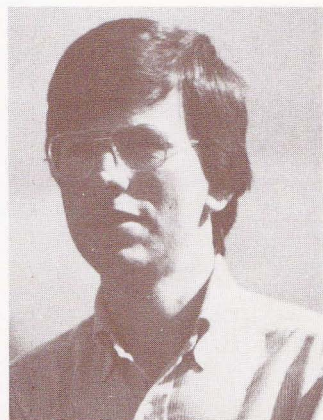
**PATRICK POWER**

**(Tenor) New Zealander of Irish parentage.** Known to Irish audiences for his many concerts, has also sung with Wexford Festival Opera and Cork City Opera. Currently singing in the English National Opera's production of Janacek's "Katya Kabavanska." He is making his D.G.O.S. debut this season as Almaviva in The Barber of Seville.



**TED RYAN**

**(Tenor) Irish.** Studied with Michael O'Higgins at the Royal Irish Academy of Music and later at the Dublin Municipal College of Music. He is well-known to Dublin audiences for his performances in the tenor roles of the Savoy Operas.



**ROLAND PURCELL**

**(Baritone) Irish.** Studied in Dublin and London, graduating from U.C.D. and the Guildhall School; last year won the Reg Cant Memorial Bursary and worked under Ettore Campogalliani in Mantua, Italy. Has appeared as soloist with Choral societies in Ireland and Britain and broadcasts regularly. He is a student of Sr. Peter Cronin; in the past he has worked with Sir Peter Pears, John Shirley-Quirk and Paul Hamburger. He makes his debut with us singing Fiorello in The Barber.



**ANNE MARIA SMITH**

**(Soprano) Irish.** Studies with Veronica Dunne at the College of Music. Her operatic debut came in 1983 as Juno in Cavalli's "La Calisto". Her professional debut quickly followed as Frasquita in Cork City Opera's Carmen, the role she will sing with us this season. Recently she sang the title role in Monteverdi's "L'Incoronazione di Poppea" at the N.C.H. She has also sung Queen Isabella in "Christopher Columbus" by Offenbach and has planned several recitals and concerts for the year ahead.



**MONICA TEODORESCU**

**(Soprano) Romanian.** Studied singing at the Bucharest Conservatoire. In 1980 she obtained the Grand Prix of the International Press at the Ostende Bel-Canto and Opera Contest. A member of the Bucharest Opera Co. she appears in the leading roles in Ernani, Trovatore, Ballo, Aida, Eugene Onegin, Faust, Boheme and Butterfly. She appears regularly with the Philharmonic Orchestras in Bucharest, Arad, Cluj, Timisoara and Jazi. She returns to us to sing Tatiana in Eugene Onegin.



**AURIO TOMICICH**

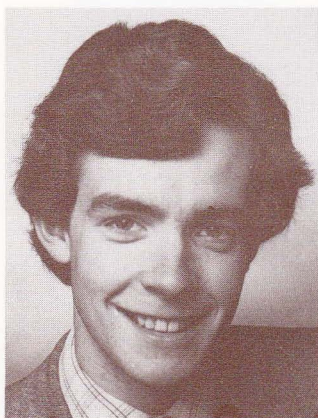
**(Bass) Italian.** Needs no introduction to Dublin where he is a most popular and regular visitor. We are very glad to welcome him back to sing Don Basilio in The Barber of Seville.





**IONEL VOINEAG**

**(Tenor) Romanian.** Resident soloist of the Opera House in Jassy. Won the International Canto Competition in Ostend, as a result of which he was offered a vocal master-course at St. Cecelia Academy in Rome and at La Scala, Milan. He has toured in Japan and the Soviet Union. Sings Lenski in Eugene Onegin.



**NIGEL WILLIAMS**

**(Bass) Irish.** Winner of six major Feis Ceoil awards, Gold Medallist in singing in the College of Music Dublin, winner of the Joseph O'Mara Trophy in the 1985 Golden Voice of Ireland Competition. Has appeared regularly in oratorio and given many recitals. At present teaches singing in the College of Music, where he also continues his own studies with Veronica Dunne. He makes his debut with us singing Zaretski in Eugene Onegin.



**DAN ZANCU**

**(Baritone) Romanian.** Studied at the Music Conservatory in Bucharest and won many competitions there, also sHertogenbesch (Holland) and in Barcelona, Spain. He has sung in Switzerland, Germany, Holland, China, Soviet Union, Poland, Czechoslovakia and Hungary. He sings Escamillo in "Carmen."

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# THE BARBER OF SEVILLE

Opera in 2 Acts

*Libretto by Cesare Sterbini after Beaumarchais. English translation by Edward J. Dent.*

*Music by*

**GIOACCHINO ROSSINI**  
(Property of Oxford University Press)

## CHARACTERS

In order of appearance

FIGRELLO, servant to Count Almaviva	.	.	.	ROLAND PURCELL
COUNT ALMAVIVA	.	.	.	PATRICK POWER
FIGARO, a Barber	.	.	.	FRANK O'BRIEN
ROSINA, a wealthy heiress	.	.	.	DELLA JONES
DR. BARTOLO, Rosina's guardian	.	.	.	PETER McBRIEN
MARCELLINA, housekeeper to Dr. Bartolo	.	.	.	DEIRDRE COOLING-NOLAN
DON BASILIO, a music master	.	.	.	AURIO TOMICICH
AN OFFICER	.	.	.	ROLAND PURCELL
A NOTARY	.	.	.	ROBERT HAMMOND

Musicians, watchmen, constables and soldiers.

## DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

## RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader: AUDREY PARK

CONDUCTOR	.	.	.	.	ALBERT ROSEN (Dec. 3, 5)
					BRYDEN THOMSON (Dec. 9, 13)
PRODUCER	.	.	.	.	PATRICK RYAN
DESIGNER	.	.	.	.	PATRICK MURRAY
LIGHTING DESIGNER	.	.	.	.	SEAN BURKE
STAGE DIRECTOR	.	.	.	.	SUE INGAMELLS
PRODUCTION ASSISTANT	.	.	.	.	BRIAN O'ROURKE For Stage Craft
COSTUMES	.	.	.	.	Designed by PATRICK MURRAY
					and made by MRS. BARRY, Cork.
SCENERY	.	.	.	.	ARENA LTD., DUBLIN

Credits: McCullough Pigott Ltd.; Fr. Martin and Clarendon Antiques; Murray McGrath Ltd., Opticians;  
The Gate Theatre

There will be Two Intervals and Warning Bells will be rung  
5 Minutes and 3 Minutes prior to the end of each interval

The Barber of Seville was first performed at the Teatro Argentina, Rome on 20th February 1816.



# ROSSINI



Not for Gioacchino Rossini (1792-1868) long years of unrelenting toil in obscurity. He was a precocious success from the start, and though he wrote almost nothing during the latter part of his long life, he remained always a celebrity, almost as well known for being a *gourmet* or, more strictly, a *gourmand*, for his lavish entertaining, as for his compositions.

*Tancredi* with its delightful 'Di tanti palpiti' was his first success. *L'Italiana in Algeri*, first performed in Venice, established the composer's reputation the length and breadth of Italy. Rossini was twenty-one years old. His facility as a composer was remarkable. His most famous comic masterpiece, *The Barber of Seville*, is said to have been written in a fortnight. Even allowing for the fact that some of the music he had borrowed from work previously written, this was an extraordinary achievement.

Once was the time when operatic audiences were as partisan towards singers and composers as football fans are towards their teams today. (Perhaps the most notorious instance so far as singers were concerned, was the rejection of Enrico Caruso (1873-1921) by the audiences of his own native city of Naples who favoured the incumbent hero: Fernando de Lucia (1860-1925).) Rossini experienced something of this partisanship although it proved shortlived.

*The Barber of Seville* was first performed in Rome at the Teatro Argentina on 20 February, 1816, when it was then known as *Almaviva* or *L'Inutile Precauzione*. Despite having Manuel Garcia in the cast, one of the most celebrated tenors of the day, the performance turned out to be something of a fiasco. There were probably a number of reasons as to why this was so: for one the production was rather sloppy, whatever could go wrong did: Almaviva lost a string to his guitar which caused much merriment; but the chief reason appears to have been the partisan attitude of the audience who had long enjoyed *The Barber of Seville* (also based on the Beaumarchais play of 1782) by Giovanni Paisiello (1740-1816) and were reluctant to see their favourite supplanted. The reluctance, however, was shortlived. The score of Rossini's *Barber* so richly melodic, so graceful and

rhythmic and scintillating could not long be denied. Indeed the second performance reversed the attitude of the first; and *The Barber of Seville* probably remains, more than a century and a half after its première, the most famous of all comic operas.

Not the least of the virtues of Rossini's *Barber* is the fact that it offers tremendous scope for well nigh the entire cast with much interplay between them. In this respect, as a piece of theatre, it is exceptionally well balanced. but it is, of course, one of the supreme challenges for the coloratura soprano with 'the lesson scene' representing one of the most entertaining and technically difficult pieces of writing for the soprano voice. The Victorian nightingales, Patti, Tetrizzini *et al*, not content with what Rossini had written never felt the scene was complete (their audiences being in complete agreement) without the addition of 'Home, sweet home', Proch's 'Air & Variations'; or 'The Last Rose of Summer'. If a lesson in singing was required these ladies were only too happy to give — and never mind the anachronisms. Today, of course, Rossini rules the lesson scene without the aid of Henry Bishop.

Rossini went on to write many more successful operas, his last being *Guillaume Tell* which was first produced in 1829, when the composer was thirty-seven. Although he lived to be seventy-six, he wrote little else. A number of reasons have been put forward as to why this was so. It is said Rossini was out of sympathy with the way opera was going, with the changing fashions. He appears to have suffered from some nervous disorder which may have affected his wish to compose. His not inconsiderable wealth may have had something to do with it; certainly from a financial point of view he had little need to work.

But whatever the reason for his early retirement, had Rossini written nothing other than *The Barber of Seville*, his achievement would still rank among the most important in the opera history of the nineteenth century.

GORDON T. LEDBETTER



Title page of first edition of Rossini's score



Opera by Gioacchino Rossini (1792-1869). Libretto by Cesare Sterbini based on Beaumarchais' Comedy. First performance Rome 1816.

*Place and time: Seville, late seventeenth century*

## ACT I

### Scene 1

At dawn in a square in Seville, outside the house of Doctor Bartolo (an elderly bachelor) Rosina, his ward, is being serenaded by Count Almaviva (tenor). The Count is known to Rosina simply as 'Lindoro', a student, since he does not want to win Rosina because of his rank and riches alone.

Rosina does not dare to respond since she is held in strictest seclusion by Dr. Bartolo who hopes to marry the girl himself for her dowry. To the Count's aid comes Figaro (baritone) who introduces himself in his well known aria as the friend of all, including the Count, the general factotum of the town with a finger in every pie.

As Bartolo's barber, he has the entry to the latter's house and undertakes to contrive Almaviva's access there on some pretext or other. They are disturbed by Bartolo (bass) who emerges and carefully locks up Rosina in the house.

Prompted by Figaro, the Count (alias Lindoro) resumes this serenading of Rosina who this time responds. Figaro's plan is that since a new regiment has just arrived in Seville, the Count should pose as one of its officers and pretending to be drunk, should have himself billeted in Bartolo's house.

*Interval 15 Minutes*

### Scene 2 (In Bartolo's house)

In her opening aria, Rosina reveals herself as a girl of spirit and resource and asks Figaro to act as a go-between and carry to the supposed Lindoro the letter she has already written to him. They are interrupted by the return of Bartolo.

He is accompanied by Don Basilio (bass), a seedy character who is Rosina's singing teacher. He warns Bartolo of the Count's interest in Rosina and malignly suggests that a slander campaign (aria 'Slander's whisper') would be the most effective means of driving Bartolo's rival out of town.

Rosina slips her letter for 'Lindoro' to Figaro. Bartolo, who has become suspicious, cross-examines Rosina about a missing sheet of 'writing-paper' and about the inkstains on her fingers. She tells him she has been writing out the laundry list.

Now the Count finally arrives in the disguise of a drunken officer and manages to pass a note to Rosina. When Bartolo eventually seizes the note, he finds in his hands the laundry list which Rosina has cleverly substituted for it. The ensuing uproar attracts the gendarmes who withdraw when they recognise the Count.

*Interval 15 Minutes*



*Gertrude Righetti Giorgi — The original Rosina*

## ACT II

### 1

Almaviva (Lindoro) again appears in Bartolo's house, this time disguised as "Don Alonzo" who announces that he has come to give Rosina her music lessons in place of Basilio whom he reports as sick.

He gives Bartolo the note he had received from Rosina and says that Bartolo should pretend to Rosina that to ridicule her the Count has passed it on to another of his innamaratas. The lesson proceeds against a hilarious background as Figaro, while shaving Bartolo, gets hold of the key to the balcony from which he intends that the couple should escape. Basilio turns up unexpectedly but a purse of money from the Count buys his silence.

In her solo piece, Marcellina (alto) the old housekeeper, comments ironically to herself on 'the goings-on' in that house.

Bartolo sends Basilio for a notary to draw up a marriage contract quickly as, prompted by Basilio, he has persuaded Rosina that 'Lindoro' and Figaro were, in fact, just agents of the Count to bend her to his wishes. Rosina falls into the trap and confesses all to Bartolo who sends for the gendarmes.

A storm comes up as Figaro and Almaviva climb to the balcony on a ladder. Almaviva convinces Rosina that he and her 'Lindoro' are one and same person. The three are about to climb down from the balcony but find that Bartolo has had the ladder removed and they are cut off. When the notary arrives, Figaro presents Rosina and the Count as the bridal pair and the marriage goes through — Basilio having been again bribed into holding his tongue.

When Bartolo returns, it is too late. He resigns himself to the fait accompli when the Count renounces Rosina's dowry in his favour and the opera ends in a scene of general rejoicing.



# CARMEN

Opera in 4 Acts

*Libretto by Henri Meilhac and Ludovic Halévy. Based on the novel by Prosper Mérimée.*

*Music by*

**GEORGES BIZET**

*(Property of United Music Publishers Ltd., London)*

## CHARACTERS

In order of appearance

MORALES, <i>an officer</i>	.	.	.	.	.	FRANK O'BRIEN
MICAËLA, <i>a peasant girl</i>	.	.	.	.	.	VIRGINIA KERR
ZUNIGA, <i>a captain</i>	.	.	.	.	.	POMPEI HARASTEANU
DON JOSÉ, <i>a Corporal of Dragoons</i>	.	.	.	.	.	CONSTANTIN ENE
CARMEN, <i>a cigarette girl and gypsy</i>	.	.	.	.	.	RODICA MITRICA BADIRCEA
FRASQUITA, <i>a gypsy, friend of Carmen</i>	.	.	.	.	.	ANNE-MARIA SMITH
MERCÉDÈS, <i>a gypsy, friend of Carmen</i>	.	.	.	.	.	CAROLANN LOWE
ESCAMILLO, <i>a toreador</i>	.	.	.	.	.	DAN ZANCU
DANCAIRO, <i>a smuggler</i>	.	.	.	.	.	PETER McBRIEN
REMENDADO, <i>a smuggler</i>	.	.	.	.	.	BRENDAN CAVANAGH

Dragoons, townspeople, street urchins, cigarette girls, gypsies, smugglers, etc.

The Greenfield Boy Singers (Dublin) under the direction of Kevin Scully.

Girls from Sancta Maria College, Ballyroan, under the direction of Eilish Donlan and Grainne Byrne.

## DUBLIN CITY BALLET

Choreographer: PEARL GADEN

## DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

## RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader: TIMOTHY KIRWAN

CONDUCTOR	.	.	.	.	.	VLADIMIR CONTA
PRODUCER	.	.	.	.	.	A. E. ARBORE
DESIGNER	.	.	.	.	.	LIVIA PISO
LIGHTING DESIGNER	.	.	.	.	.	SEAN BURKE
STAGE DIRECTOR	.	.	.	.	.	SUE INGAMELLS
ASSISTANT STAGE DIRECTOR	.	.	.	.	.	JOSEPHINE SCANLON
REPETITEUR	.	.	.	.	.	CLIVE SHANNON
COSTUMES	.	.	.	.	.	S. B. WATTS LTD., Manchester
SCENERY	.	.	.	.	.	ARENA LTD., DUBLIN

Credits: Fr. Martin and Clarendon Antiques, Calor Kosangas.

There will be Three Intervals and Warning Bells will be rung  
5 Minutes and 3 Minutes prior to the end of each interval

Carmen was first performed at the Opéra-Comique, Paris on 3rd March 1875.



# BIZET



The saying 'virtue is not rewarded' is well illustrated by the life of Georges Bizet. Born into a musical family in Paris in 1838, Bizet showed such facility for composing from an early age that he himself felt that such ease brought with it a superficiality. He found it difficult to establish a particular idiom or 'centre' for his work; and his early life consisted of many works begun and then cast aside. *The Pearl Fishers* brought him some attention when it was performed in 1863 as did *The Fair Maid of Perth* when it appeared four years later in 1867. But Bizet himself had doubts about it, even to the point of declaring that from now on he would have nothing to do with 'the school of flonflons, trills and falsehoods.'

Bizet sought a new realism and in Prosper Mérimée's *Carmen* he found it: but only just in time. The opera was first performed at the Opéra-Comique, Paris, on 3 March 1875. Three months later to the day, Bizet was dead. The first performance had been something of a failure, Bizet himself declaring it 'a definite and hopeless flop' and he was never to see the tide turn and make *Carmen* one of the best loved and most often performed operas in the entire repertoire. Bizet's early death at the age of thirty-seven has been described as 'the greatest single blow sustained by French music in the 19th century.'



Marie Galli-Marié

The reasons as to why *Carmen* failed at its first appearance are easy to understand, indeed a failure was anticipated even before the production was mounted. Camille du Locle, the director of the Comique, regarded the whole thing as too daring, too risqué and far too unconventional. The public shared his view, finding the role of Carmen altogether too sensual. For once the acting ability of the original singer of the part, Marie Galli-Marié (1840-1905) who, incidentally, was also the first Mignon, told against the success of the first night. Galli-Marié was too close to the real thing for comfort. Since her of course

there have been many seductive Carmens, the most celebrated having been, perhaps, Emma Calvé (1858-1942) whose identification with the role was so complete in the eyes of the public that her other, and in her opinion greater, achievements were overlooked.



Emma Calvé (card scene) considered one of the best *Carmen*'s of her day.

Bizet had been ahead of his time by just a pace. Public taste soon accommodated this new and somewhat bloodthirsty realism: a woman being killed by her lover on stage was something quite new at the time to the Opéra-Comique. It seems less startling to us now familiar with *Verismo* or naturalistic opera, but Bizet, in his day, broke new ground; and in a sense he anticipated the *Verismo* school. In his day too, and this may seem strange to us now, Bizet was regarded as a welcome and healthy antedote to Wagner who in many quarters was found unacceptable. So different do the composers appear to us today that a comparison seems spurious. Interestingly, Wagner was a firm admirer of *Carmen* as indeed was Brahms and Tchaikovsky — there is no difficulty in finding musical works that are loathed and despised by composers — such wide appeal among contemporaries is a little more difficult to find. Perhaps this universal appeal, not least among composers, has been best summed up by the American critic, Harold C. Schonberg, who commented:

*Technically the score is full of original ideas. The orchestra is not a mere support for singing. It has its own life. Carmen is an opera of passion, power, and truth, and is infinitely superior to the carefully arranged, prettily served canapés of Gounod and Massenet... Art had to reflect life — not idealised life, but life as it actually was lived.*

GORDON T. LEDBETTER



Opera in four Acts by Georges Bizet (1838-1875). Libretto by Meilhac and Halévy based on Prosper Mérimée's novel. First performance Paris 1875.

*The action takes place in and around Seville about 1820.*

## ACT I

A square in Seville. Soldiers lingering about a military guardhouse watch people pass through the square. Micaëla, a young village girl, enters, looking for a corporal, Don José. The soldiers reply he is not a member of the current guard, and invite her to wait with them. The shy girl excuses herself, however, and runs off. The new guard arrives, with it Don José, preceded by a group of street urchins who imitate the marching dragoons. José learns of his visitor, but his conversation with Zuniga soon turns to the girls from the cigarette factory located on the square. A bell rings and a crowd gathers to watch the girls emerge. The last to appear is the anxiously awaited gypsy Carmen, who teases her admirers with an explanation of her philosophy of love. José, by ignoring her, catches her attention. She tosses a flower at him, then follows the girls back to work. Micaëla returns and, finding José alone, delivers a letter and a kiss from his mother. José is moved, and he promises Micaëla he will return home, confirming the promise with a kiss. She leaves as screams are heard from the factory. A fight has broken out, and the girls, pouring out into the square, alternately blame Carmen and Manuelita. José goes inside with two guards and emerges holding Carmen, who, he found out, struck the other girl in the course of their argument. Asked to account for her action. Carmen replies defiantly. Zuniga sentences her to prison and leaves her with José. The gypsy cajoles her captor with promises of rendezvous at the tavern of Lillas Pastia, and José releases her bonds. Zuniga reappears with confirmation of his sentence and places Carmen between two soldiers under José's command. As they depart, Carmen gives José a prearranged shove and escapes through the cheering crowd and shrieking cigarette girls.

*Interval: 15 mins.*

## ACT II

The Tavern of Lillas Pastia. Soldiers and gypsies have gathered at Lillas Pastia's, a meeting place for smugglers. Carmen and her gypsy friends, Frasquita and Mercédès regales those present with a song about the joys of gypsy life. She soon learns from Zuniga that José, imprisoned because of her escape, has been freed. Shouts from outside announce the arrival of Escamillo, the Toreador who has just won a bullfight in Granada. He describes to his admirers the excitement of the bullring and the pleasure of knowing that love awaits him. He makes it clear that he is attracted to Carmen, but she coyly brushes him aside. Suggesting that Carmen will see him again, the Toreador leaves. Her friends ask Carmen to join them in a smuggling enterprise, but thinking of José now out of prison, she turns them down. They ridicule her professing to be in love and are surprised when José's voice is heard in the distance. They suggest that she persuade him to join their band, then leave Carmen to greet her dragoon alone. She stirs his jealousy by telling him

she had danced for the others; then she dances for José. he watches her, entranced, but at the sound of trumpets calling retreat he moves to go. Carmen rages, and José entreats her to listen; he explains how the flower she tossed at him signified hope of seeing her again through his stay in prison. Carmen seizes the opportunity to tempt him into her way of life, but José is determined to leave. Zuniga comes suddenly, in search of Carmen. He contemptuously accuses her of taking a common soldier instead of his superior, and orders José back to the barracks. When he refuses, the two draw swords. Carmen stops them and calls the others for help. Dancairo and Remendado threaten Zuniga politely with pistols, leaving José no choice but to join forces with the wandering smugglers.

*Interval: 15 mins.*

## ACT III

The smuggling band files into a rocky retreat to wait until the path is clear to proceed. José's thoughts of his mother provoke Carmen, who is not disturbed by the possibility of separation, to suggest that he return to her. Frasquita and Mercédès, take out cards to read their fortunes. One foresees love, the other wealth. Carmen tries her hand and foresees only death. Dancairo and Remendado enter with news that the band must move on, leaving only José to stand watch. Micaëla comes in search of José, and, on approaching the craggy spot, she prays for protection. She spots him but he runs to hide at the sound of a shot. José has fired at a trespasser who turns out to be Escamillo. When the Toreador tells him he has come to find the woman he loves — Carmen — the men draw knives. Escamillo is pleased to be rescued by Carmen and departs after inviting everyone to his next bullfight in Seville. Remendado discovers Micaëla, who pleads with José to return home. Carmen sharply encourages him to go, but José, in defiance, refuses. Finally Micaëla informs him that his mother is dying, and in desperation José agrees to follow her. As they turn to go, Escamillo's voice is heard in the distance. Carmen moves toward it, but José stands in her way.

*Interval: 15 mins.*

## ACT IV

A Square in Seville. Vendors of programmes, fans, oranges and cigarettes mingle with the crowd outside the bullring. A colourful procession of toreadors passes through toward the arena. Escamillo enters with Carmen at his side, and they vow love for each other before he disappears into the ring. Frasquita and Mercédès warn Carmen that José is lurking about, but she does not fear him. Another procession crosses the square as the mayor enters the bullring. The crowd follows him inside, and José appears. He begs Carmen to go away with him, to begin a new life together. She replies bluntly that there can be no such thing and moves toward the arena. José tries to stop her but Carmen finally incites her anger. When she tosses away a ring he had given her, he plunges his knife into the gypsy. The crowd reminds Escamillo that love awaits him, and as people emerge from the ring, the distraught José claims responsibility for Carmen's death.



# EUGENE ONEGIN

Opera in 3 Acts

*Libretto by Konstantin Shilovsky and Pyotr Ilyich Tchaikovsky after Alexander Pushkin's epic poem.*

*Music by*

**PYOTR ILYICH TCHAIKOVSKY**

*(Property of Belwyn Mills Ltd.)*

## CHARACTERS

In order of appearance

MADAME LARINA, <i>an estate owner</i>	.	.	.	RUTH MAHER
FILIPYEVNA, <i>Tatiana's nurse</i>	.	.	.	DEIRDRE COOLING-NOLAN
OLGA	} <i>Madame Larina's daughters</i>	.	.	PATRICIA BARDON
TATIANA		.	.	MONICA TEODORESCU
SOLO TENOR	.	.	.	TED RYAN
VLADIMIR LENSKI, <i>Olga's fiancé</i>	.	.	.	IONEL VOINEAG
EUGENE ONEGIN, <i>his friend</i>	.	.	.	EMIL IURASCU
CAPTAIN PETROVICH	.	.	.	RANDAL COURTNEY
MONSIEUR TRIQUET, <i>a French tutor</i>	.	.	.	BRENDAN CAVANAGH
COUNT ZARETSKI	.	.	.	NIGEL WILLIAMS
PRINCE GREMIN, <i>an old general</i>	.	.	.	POMPEI HARASTEANU

Peasants, friends and neighbours of Madame Larina's, ladies and gentlemen of St. Petersburg

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## DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Master: PHILLIP GILBERT

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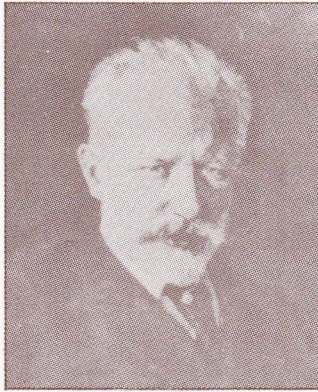
Credits: Sextons Garden Furniture, Fr. Martin and Clarendon Antiques, Thomas Thomas.

There will be Two Intervals and Warning Bells will be rung  
5 Minutes and 3 Minutes prior to the end of each interval

Eugene Onegin was first performed by the students of the Maly Conservatory Moscow on 29th March  
1879.



# TCHAIKOVSKY



For some odd reason, when the singer Yelisaveta Lavrovskaya first suggested to Tchaikovsky that Alexander Pushkin's poem *Eugene Onegin* might be turned into an opera, the composer dismissed the idea as 'wild.' It would appear, however, that Tchaikovsky, at that point, was not really familiar with the poem, because once he began to examine it, Pushkin's work caught his imagination and became the inspiration for what is generally regarded as Tchaikovsky's finest opera.

Tchaikovsky had found a heroine with which he could profoundly identify: Tatiana is no cardboard heroine nor an inflated stage representation moulded to suit the needs of theatre. No, Tatiana is an utterly real person whose hopes and aspirations and behaviour can readily find an echo in our own. Moreover, *Eugene Onegin* has an ending unlike almost any other opera of the period or indeed any period. The temptation is always to end a work with something melodramatic, something theatrically effective. Tchaikovsky eschewed just that and instead gave an ending much more in keeping with real life. What happens is that the lover who once spurned Tatiana, recalls the past with sadness, quietly, and is simply dismissed at the end of the opera. It is, to be sure, a poignant close; but perhaps because it lacks the melodrama of so many other works that *Eugene Onegin* has not enjoyed the popularity in the West that many contemporary Italian operas do, though in Russia *Eugene Onegin* is one of the mainstays of the repertoire.

*Eugene Onegin* was first performed at the Maly Theatre, Moscow, on March 29, 1879, not with a professional cast but with student soloists from the Moscow Conservatory. The composer apparently very much favoured the intimate setting offered by this production. (Significantly, Stanislavsky used a modest sized ballroom for his

production to achieve the same intimacy. So often grand opera requires a large setting to show off the spectacle of mammoth scenes and casts. Here is an instance where the size of the *Gaiety* works very much to the advantage of the opera and where the intimacy tends to be lost on the great auditoriums of the world.)

It would not be true to say that *Eugene Onegin* as Tchaikovsky conceived is in any way literally biographical. Yet it is one of the supreme examples of art having been forged out of personal misery, art as a release from the intolerable circumstances of an unhappy life. 'I cannot write music with love and enthusiasm for any subject, however effective, if the characters do not compel my lively sympathy. If I do not love them, pity them, as living people...' said Tchaikovsky and that, perhaps more than any other statement by the composer, points up his relationship with *Eugene Onegin*. In 1877, Tchaikovsky fell victim to an unstable music student, Antonina Milyukova, a blonde twenty-eight year old, who threatened, cajoled and even blackmailed the composer (threatening suicide) if her love for her idol was not required. The marriage was a disaster from the start — it lasted no more than a few days — and left Tchaikovsky in a state of utter turmoil.

Art was his means of escape and of release; and in *Eugene Onegin* he produced some of the most poignant and elegiac and melancholic music to be found in opera. Much influenced by Western composers — which made Tchaikovsky suspect in the eyes of the so-called big 'Five' nationalist composers — it is nevertheless for its plaintive lyricism, unmistakably Russian in character and spirit which makes *Eugene Onegin* one of the masterpieces of Nineteenth century writing.

GORDON T. LEDBETTER



*Eugene Onegin* Students in the première performance at the Maly Theatre, Moscow, 29th March 1879.



Opera in three Acts by Pyotr Ilyich Tchaikovsky (1840-1893). Libretto based on Pushkin's poem of the same name. First professional performance of the work was at the Bolshoi Theatre in Moscow in April 1881.

*Place and time: St. Petersburg in the early years of 1800.*

## ACT I

### Scene 1

In the garden of the estate of Larina (mezzo-soprano) its widowed châtelaine and Filipyevna (mezzo-soprano) the old family nurse are chatting. It is the harvest festival and Olga (contralto) and Tatiana (soprano) Larina's daughters, are singing. Olga is gay and extrovert while Tatiana is melancholy and withdrawn. Lenski (tenor) and his friend Onegin (baritone) come in. Lenski is Olga's betrothed.

Onegin, unattached, is elegant, cynical, self-centered and affects the fashionable *mal de siècle* boredom. Tatiana is, however, much attracted and actually falls in love with him on the spot.

### Scene 2

Late at night in Tatiana's room where, in the best known piece in the opera "The Letter Scene", we find Tatiana writing to Onegin confessing her feelings and asking him to meet her.

### Scene 3 In the garden

Onegin comes to meet Tatiana. He is polite but cold with the girl declaring that because of his volatile temperament he is in no way disposed to matrimony and begs her to forget him.

*Interval: 15 mins.*

## ACT II

### Scene 1

A ball is being given by Larina to celebrate her daughter Tatiana's birthday. Onegin is there and is riled or overhearing gossip among the ladies present who have noted him dancing with Tatiana. His reaction is to flirt so openly with Olga as to excite the jealousy of Lenski.

A quarrel ensues between the two friends leading to a challenge to a duel from Lenski. Onegin has to accept but reluctantly. Meanwhile, Monsieur Triquet (tenor) the girls' French teacher, has recited his new poem which he has dedicated to Tatiana.

### Scene 2

At dawn, the next morning, the duellers and their seconds have assembled. Both men are unhappy because of their old friendship but neither will make the first move to a reconciliation. The duel inevitably takes place and Lenski is mortally wounded at the first shot.

*Interval: 15 mins.*

## ACT III

### Scene 1

Onegin is a guest at a party in the Palace of Prince Gremin (bass) to whom Tatiana is now married. Years have passed since Lenski's death and Onegin has just returned after long wanderings abroad seeking to stifle his deep remorse over the killing of his friend.

On seeing Tatiana again for the first time since that event, he finds himself falling deeply in love with her.

### Scene 2

Tatiana receives Onegin at his request in her salon. She resists his passionate declarations, although tempted, but decides on fidelity to her husband and declines Onegin's pleas for an elopement.





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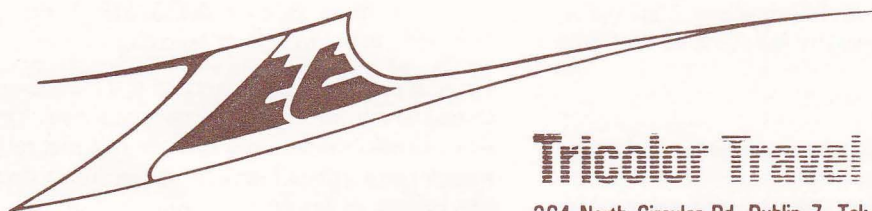
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# OUR SOCIETY

BY

LIEUT.-COL. CAV.-UFF. WILLIAM O'KELLY

CHAIRMAN

(Reproduced from the 1966 25th Anniversary Brochure)

This year the Dublin Grand Opera Society celebrates its Silver Jubilee. For a quarter of a century the officers and members have presented two seasons of opera every year. It seems a long time since that meeting in 1941 in the Central Hotel, Exchequer Street, when the decision was taken by a number of Dublin's music lovers to found the Society to produce regular opera seasons in this capital city, once a renowned musical centre enjoying celebrated opera seasons. Some of the greatest personalities in European opera were regular visitors to the Dublin seasons. During these halcyon years two seasons were presented every year and one year witnessed as many as four seasons of opera, equal in musical quality to the best in Europe.

The founders of the Dublin Grand Opera Society were well aware of this cultural heritage of their city. Their purpose in undertaking to produce opera was to commit themselves to seek the very highest artistic standards in their presentations. Immediately they got down to work and in four months three Italian operas, *La Traviata*, *La Bohème*, and *Il Trovatore*, were drawing full houses at the Gaiety Theatre, Dublin. Musical circles in Dublin were struck by the merit of these productions. It was felt that this initial season was a significant beginning.

Soon after this success came an invitation from Limerick requesting the Society to bring opera to that city; after Limerick a call came from Cork and in each of these southern cities the Society had the same acclaim as in the capital. For a few years Limerick and Cork were played regularly. The rising cost of transport and accommodation made it impossible to bring and maintain our unpaid chorus in these cities, and we were compelled to abandon this attractive project.

Our seasons became a welcome part of the Dublin scene. No longer were we spoken of as The Dublin Grand Opera society; we became known to our patrons familiarly as "The D.G.O.S."

In 1946 we went, on invitation, to the Hippodrome, Belfast—again a noteworthy success.

In that year, 1946, the second world war ended and the difficulty and hazards which had attended sea travel were, happily, over. This, of course, made it possible for professional companies to come to Dublin and the Society could easily have lost the initiative in providing first class opera for Dublin. It became imperative that we seek to improve artistic standards. This posed a financial challenge. More money had to be found if we were to bring in renowned artists from outside the country. The officers of the Society proposed making an appeal to music lovers in Dublin to become patrons of the Society. The response was immediate and encouraging.

Our patrons paid a fixed subscription for which they were given certain considerations, one being a number of free seats during each season. This insured to the Society the revenue from a good proportion of the higher priced seats every season, and this in turn brought two important benefits; it was relatively safe to add to our repertoire operas new to our audience who do not usually take to unfamiliar operas immediately; it made it possible also to bring artists from Britain and the Continent to sing in Dublin.

The Society's officers constantly kept before them their original purpose of restoring Dublin to the eminence it once had on the European musical scene. They entered into negotiations with the executives of Raido Eireann and it was agreed that, in future, productions of the Society should have the invaluable advantage of the service of the Radio Eireann Symphony Orchestra.

Progress accelerated when war time conditions gave way to normal life in England and on the Continent. First we introduced new singers from England, a little later we brought singers from the Continent to sing particular roles. The response of our audiences was most encouraging. The excitement around the box office in South King Street mounted, and the air of expectancy could be sensed in the auditorium as our patrons awaited the appearance of new continental stars. The obvious satisfaction, apparent in the reception accorded our new artists, showed us that we were undoubtedly on the right road.

Dutch and German, French and Italian names began to appear on our programmes. Audience reaction and comment showed even more exhilaration. Stars who came here were quasi-ambassadors for us in their own countries and the name of Dublin was heard again in important operatic centres: The Dublin Grand Opera Society had notices in foreign journals. Principals from the Paris Opera, including the conductor, came to perform the French work, *Pelleas and Melisande*. Then came the Hamburg State Opera and the Munich State Opera to present German Opera under the auspices of the Society and with the Society's chorus. Some of the world's leading operatic stars came with these visiting companies.

The Italian Embassy in Ireland became interested and, on their advice, officers of the Society went to Italy, the capital—the very home—of opera to explore the possibility of an Italian Season of Italian Opera. We were fortunate in meeting in Italy a highly reputed *impresario*, a man, who is now, sixteen years later, as well known in Dublin as in Rome, our good friend, Il Maestro Cardenio Botti. His part as our liaison with the Italian



Government and with the Italian singers would need a special article to do it justice.

Before I go on to recount the further development of the Dublin Grand Opera Society there is a point I think pertinent here. When we undertook to produce opera in Dublin we did so without seeking financial aid from the State or from any other source and we were succeeded in presenting opera of an increasingly high artistic standard with the funds collected from the productions and with the loyal support of our patron members. This, of course, would not be possible unless the management of the Society and our performing members gave their time and talents without any monetary return whatever.

I cannot find adequate words to express the advantage it was to us in the furthering of our cultural aims to receive subventions from the governments in Italy, Germany and France. They enabled us to call on the greatest singers in their countries for our annual seasons. Without these concessions it would have been utterly impossible for our Society to engage the premier singers of these countries.

The Italian Government, especially, has generously acceded to our request for a subvention for the past sixteen years. More than one hundred Italian operatic personnel, amongst them many of the greatest artists and artistes of this particularly Italian art-form have sung in, conducted or produced Italian works in our seasons during the last fifteen years and our people have applauded their singing and music with full hearts. More than any other visitors, Dublin has taken these Italians to itself; between them and us there is a warm understanding—what they would call *simpatia*—which endears them to us in a charming way. The Italians, when they come, enhance our social scene with an artistic pleasantness. But most of all they give us OPERA in a way it especially appeals to us.

The Italian artists are, I feel, principally responsible for a vital interest in opera on the part of the public and of many of our young singers.

Many of these singers have taken part, with credit, side by side with renowned Italian artists and artistes; they have gained eminently useful, operatic experience that has helped them whenever they graced other stages at home or abroad. One cherished purpose of the Society has been to foster the careers of young Irish singers and we regard it as one of our most satisfying achievements that most of Dublin's leading young singers have appeared in our productions.

No one needs to be told that production costs of opera have risen with the general pattern of the economy and we had, at last, to have recourse to our own government for assistance in meeting our increased commitments. We gratefully acknowledge that, through its statutory constituted bodies, Bord Fáilte and Comhairle Éalaíon, we were allotted limited sums as guarantee against losses. At the same time, we conceived the idea of putting before Dublin businessmen and firms our urgent need for backing if we were to continue to maintain our high artistic standards and not be constrained to increase the price of our seats beyond the reach of many of our faithful followers for whom opera meant a few weeks of exhilarating joy every year. After a slow start the response became quite gratifying and we are sanguine that more and more guarantors will enlist with us as the need arises. We have every confidence, too, that our Government are behind our cultural venture for our citizens and will provide any small subsidies we may from time to time request.

As we look back on twenty-five years of presenting grand opera in Dublin we take pride in the fact that we have done what we proposed in 1941; we have restored to Dublin a place in the sun as one of the great musical metropolises, of the civilised world. It is significant that a part of the élite patrons of Metropolitan Opera House, New York, led by that great personality of "The Met" Mrs. John De Witt Peltz have chosen to come to our present season in Dublin as their very first call on a tour of the great opera capitals of Europe.

During these twenty-five years our greatest debt is due to our performing members, who bore the lion's share of the labour undertaken to stage high class opera. They received most of the knocks from critics and coaches but their good-hearted buoyancy kept all our spirits afloat during periods of rough weather. One realises best their achievements when one remembers that the Society has presented almost sixty different operas, and they that were called upon to sing in four different languages. After their day's work they came to rehearsal and to performance without thought of financial reward. Dublin owes them much.

Our annual season now attracts some 50,000 people, who come from every social sphere in our community. As time passes more and more young people occupy our seats and this we regard a healthy symptom. Our immediate plans envisage further work for our youth. We intend to have a number of performances for schools to offer our growing boys and girls the opportunity of acquiring a taste for, and knowledge of, this part of the world's great, classical, musical creations.

When other new projects are proposed we can rely on the help of our understanding friends. Drawn to co-operate in the work of the Society during twenty-five years have been enlightened, estimable bodies. Our own Government has given us financial backing as have the Cultural Departments of other Governments. Our State orchestra has joined with us in our productions; to the Radio Éireann authority, the Director General and Music Director we offer our thanks. Our businessmen have become our esteemed patrons and guarantors. Hundreds of our young people have sung in our choruses and thousands of our ordinary fellow citizens have made up our delighted audiences. Our Society is, indeed, sensible of the confidence placed in them by so many of our people. We tender them our profound thanks.

In this immense climate of active, proven goodwill can we not face the future with assurance?

William O'Kelly.

*Editor's Note. The Society is eternally indebted to the late Col. William O'Kelly who unfortunately died on Wednesday 7th November 1979 without fulfilling his ambition of seeing the internationally renowned Luciano Pavarotti return to sing at a special recital in the Gaiety Theatre. Luciano Pavarotti dedicated the performance on Tuesday 18th December 1979 to the memory of the late "Col. Bill."*



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		Treacy, Steve	Wright, J. F.
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**Gaiety Shop:** The Gaiety Shop, selling a full range of confectionery, cigarettes, minerals and ices, is situated next to the main door of the theatre. The Gaiety Shop is open from 9 a.m. until after the interval.

**Gaiety Gallery:** The Gaiety Gallery, exhibiting the work of Irish artists, is situated on the ground floor, next to the Parterre Bar.

**Interval Drinks:** To avoid queuing at the interval, drinks may be ordered and paid for, and a table reserved in advance in any of the bars. The Bars will remain open after the performance.

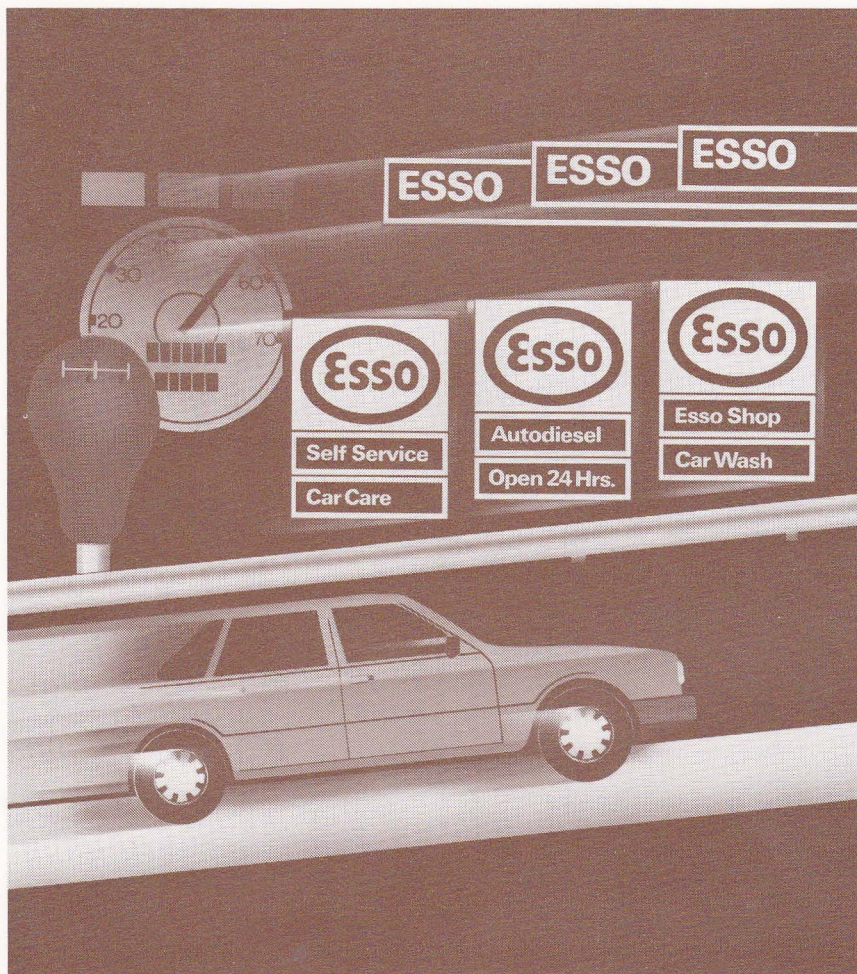
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## 1941 — 1985

W — Winter Season

S — Spring Season

### ADRIANA LECOUVREUR

*Francesco Cilea* (1866 — 1950)  
1967 — S; 1980 — S.

### AIDA

*Giuseppe Verdi* (1813 — 1901)  
1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;  
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;  
1963 — S; 1967 — S; 1971 — S; 1976 — S; 1984 — S.

### L'AMICO FRITZ

*Pietro Mascagni* (1863 — 1945)  
1952 — W.

### ANDREA CHÉNIER

*Umberto Giordano* (1867 — 1948)  
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S;  
1983 — S.

### AVE MARIA

*Salvatore Allegra* (1898 — )  
1959 — S.

### UN BALLO IN MASCHERA

*G. Verdi* (1813 — 1901)  
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;  
1963 — S; 1966 — W; 1975 — S; 1981 — S.

### IL BARBIERE DI SIVIGLIA

*Gioacchino A. Rossini* (1792 — 1868)  
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 — S;  
1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 — W;  
1977 — S; 1981 — W; 1985 — W; 1985 — W.

### THE BARTERED BRIDE

*Bedrich Smetana* (1824 — 1884)  
1953 — W; 1971 — W; 1976 — W.

### LA BOHÈME

*Giacomo Puccini* (1858 — 1924)  
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 — W;  
1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952 — S;  
1953 — S; 1953 — W; 1954 — W; 1955 — W; 1956 — S;  
1957 — W; 1958 — W; 1960 — W; 1962 — S; 1964 — S;  
1965 — W; 1967 — S; 1970 — S; 1973 — S; 1976 — S;  
1978 — W; 1981 — S; 1984 — S.

### THE BOHEMIAN GIRL

*Michael W. Balfe* (1808 — 1870)  
1943 — W.

### CARMEN

*Georges Bizet* (1843 — 1875)  
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 — S;  
1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953 — W;  
1954 — W; 1956 — W; 1959 — W; 1961 — W; 1963 — W;  
1965 — W; 1967 — W; 1970 — W; 1973 — W; 1981 — W;  
1985 — W; 1985 — W.

### CAVALLERIA RUSTICANA

*Pietro Mascagni* (1863 — 1945)  
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 — S;  
1960 — W; 1973 — S.

### CECILIA

*Licinio Refice* (1883 — 1954)  
1954 — S.

### LA CENERENTOLA

*G. A. Rossini* (1792 — 1868)  
1972 — S; 1979 — S.

### COSÌ FAN TUTTE

*Wolfgang Amadeus Mozart* (1756 — 1791)  
1950 — S; 1961 — W; 1983 — W; 1984 — W.

### DON CARLO

*G. Verdi* (1813 — 1901)  
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 — W;  
1985 — S.

### DON GIOVANNI

*W. A. Mozart* (1756 — 1791)  
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 — W;  
1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968 — W;  
1975 — W; 1978 — W.

### DON PASQUALE

*Gaetano Donizetti* (1797 — 1848)  
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;  
1969 — S; 1975 — S.

### L'ELISIR d'AMORE

*G. Donizetti* (1797 — 1848)  
1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

### ERNANI

*G. Verdi* (1813 — 1901)  
1965 — S; 1976 — S.

### EUGENE ONEGIN

*P. I. Tchaikovsky* (1840 — 1893)  
1969 — W; 1976 — W; 1985 — W.

### FALSTAFF

*G. Verdi* (1813 — 1901)  
1960 — S; 1973 — S; 1977 — S.

### FAUST

*Charles F. Gounod* (1818 — 1893)  
1941 — S; 1941 — W; 1943 — S; 1944 — S; 1945 — W;  
1946 — W; 1948 — S; 1949 — S; 1950 — W; 1951 — W;  
1952 — W; 1955 — W; 1957 — W; 1959 — W; 1961 — W;  
1965 — W; 1972 — W; 1976 — W; 1980 — W.



**LA FAVORITA**

*G. Donizetti* (1797 — 1848)  
1942—W; 1968— S; 1974— S; 1982— S.

**LA FIGLIA DEL REGGIMENTO**

*G. Donizetti* (1797 — 1848)  
1978— S.

**FEDORA**

*Umberto Giordano* (1867 — 1948)  
1959—W.

**FIDELIO**

*Ludwig van Beethoven* (1770 — 1827)  
1954—W; 1970—W; 1980—W.

**DIE FLEDERMAUS**

*Johann Strauss* (1825 — 1899)  
1962—W; 1963—W; 1969—W; 1984—W.

**THE FLYING DUTCHMAN**

*Richard Wagner* (1813 — 1883)  
1946— S; 1964—W.

**LA FORZA DEL DESTINO**

*G. Verdi* (1813 — 1901)  
1951—W; 1952— S; 1954— S; 1973— S.

**GIANNI SCHICCHI**

*G. Puccini* (1858 — 1924)  
1962— S.

**LA GIOCONDA**

*Amilcare Ponchielli* (1834 — 1886)  
1944—W; 1945— S; 1980— S; 1984— S.

**HÄNSEL AND GRETEL**

*Engelbert Humperdinck* (1854 — 1921)  
1943—W; 1944— S; 1949—W; 1954—W; 1982—W.

**TALES OF HOFFMANN**

*Jacques Offenbach* (1819 — 1880)  
1945— S; 1945—W; 1957—W; 1970—W; 1975—W;  
1979—W.

**IDOMENEO**

*W. A. Mozart* (1756 — 1791)  
1956—W.

**L'ITALIANA IN ALGERI**

*G. Rossini* (1792 — 1868)  
1978— S.

**JENUFA**

*L. Janacek* (1854 — 1928)  
1973—W.

**LOHENGRIN**

*R. Wagner* (1813 — 1883)  
1971—W; 1983—W.

**LOUISE**

*Gustave Gharpentier* (1860 — 1956)  
1979—W.

**LUCIA DI LAMMERMOOR**

*G. Donizetti* (1797 — 1848)  
1955— S; 1956— S; 1958— S; 1960— S; 1962— S;  
1965— S; 1967— S; 1971— S; 1974— S; 1977—W;  
1981— S; 1984— S.

**MACBETH**

*G. Verdi* (1813 — 1901)  
1963— S; 1979— S; 1985— S.

**MADAMA BUTTERFLY**

*G. Puccini* (1858 — 1924)  
1942— S; 1943— S; 1944— S; 1945— S; 1945—W;  
1946—W; 1947—W; 1949— S; 1951—W; 1952— S;  
1953— S; 1954— S; 1955—W; 1956— S; 1958—W;  
1961—W; 1965— S; 1967— S; 1969— S; 1971— S;  
1974— S; 1977— S; 1980— S; 1983— S.

**MANON**

*Jules Massenet* (1842 — 1912)  
1952— S; 1956— S; 1962—W; 1969—W; 1980— S.

**MANON LESCAUT**

*G. Puccini* (1858 — 1924)  
1958— S; 1961— S; 1972— S; 1977— S; 1983— S.

**MARTHA**

*Friedrich Von Flotow* (1812 — 1883)  
1982—W.

**THE MARRIAGE OF FIGARO**

*W. A. Mozart* (1756 — 1791)  
1942— S; 1942—W; 1943—W; 1948—W; 1953— S;  
1957—W; 1959—W; 1963—W; 1973— S.

**IL MATRIMONIO SEGRETO**

*Domenico Cimarosa* (1749 — 1801)  
1961— S.

**MEDICO SUO MALGRADO**

*Salvatore Allegra* (1898 — )  
1962— S.

**MESSIAH**

*George F. Handel* (1685 — 1759)  
1942— S.

**MIGNON**

*Ambroise Thomas* (1811 — 1896)  
1966—W; 1967—W; 1975—W.

**MUSIC HATH MISCHIEF**

*Gerard Victory* (1921 — )  
1968—W.

**NABUCCO**

*G. Verdi* (1813 — 1901)  
1962— S; 1964— S; 1969— S; 1972— S; 1977— S;  
1982— S.



**NORMA**

*Vincenzo Bellini* (1801 — 1835)  
1955— S; 1961— S; 1981—W.

**ORFEO ed EURIDICE**

*Christoph W. Gluck* (1714 — 1787)  
1960—W; 1980—W.

**OTELLO**

*G. Verdi* (1813 — 1901)  
1946— S; 1946—W; 1959— S; 1964— S; 1976— S;  
1981— S.

**I PAGLIACCI**

*Ruggiero Leoncavallo* (1857 — 1919)  
1941—W; 1942— S; 1950—W; 1955—W; 1956— S;  
1960—W; 1968—W; 1973— S.

**LES PÊCHEURS DE PERLES**

*G. Bizet* (1838 — 1875)  
1964—W.

**PELLÉAS ET MÉLISANDE**

*Claude Debussy* (1862 — 1918)  
1948— S.

**I PURITANI**

*Vincenzo Bellini* (1801 — 1835)  
1975— S.

**QUEEN OF SPADES**

*P. I. Tchaikovsky* (1840 — 1893)  
1972—W.

**RIGOLETTO**

*G. Verdi* (1813 — 1901)  
1941—W; 1944—W; 1945—W; 1947— S; 1948—W;  
1949—W; 1951— S; 1952— S; 1953— S; 1955— S;  
1956— S; 1958— S; 1959— S; 1961— S; 1963— S;  
1965— S; 1966— S; 1968— S; 1970— S; 1974— S;  
1978— S; 1983— S.

**ROMÉO ET JULIETTE**

*C. Gounod* (1818 — 1893)  
1945— S.

**DER ROSENKAVALIER**

*Richard Strauss* (1864 — 1949)  
1964—W; 1972—W; 1975—W; 1984—W.

**SAMSON AND DELILAH**

*Camille Saint-Saëns* (1835 — 1921)  
1942— S; 1944— S; 1947—W; 1966—W; 1974—W;  
1979—W.

**IL SEGRETO di SUSANNA**

*Ermanno Wolf-Ferrari* (1876 — 1948)  
1956— S.

**IL SERAGLIO**

*W. A. Mozart* (1756 — 1791)  
1949— S; 1951— S; 1953—W; 1960—W; 1964—W.

**SIMON BOCCANEGRA**

*G. Verdi* (1813 — 1901)  
1956—W; 1974— S.

**LA SONNAMBULA**

*V. Bellini* (1801 — 1835)  
1960— S; 1963— S.

**SUOR ANGELICA**

*G. Puccini* (1858 — 1924)  
1962— S.

**TANNHÄUSER**

*R. Wagner* (1813 — 1883)  
1943— S; 1962—W; 1977—W.

**TOSCA**

*G. Puccini* (1858 — 1924)  
1941—W; 1942— S; 1943—W; 1946— S; 1947—W;  
1948—W; 1949—W; 1950—W; 1951— S; 1952—W;  
1954— S; 1955— S; 1956—W; 1957— S; 1958—W;  
1960— S; 1963— S; 1966— S; 1968— S; 1970— S;  
1975— S; 1979— S; 1982— S; 1985— S.

**LA TRAVIATA**

*G. Verdi* (1813 — 1901)  
1941— S; 1941—W; 1942—W; 1944— S; 1946— S;  
1947—W; 1949— S; 1950— S; 1951— S; 1952— S;  
1953— S; 1954— S; 1955— S; 1956— S; 1957— S;  
1958—W; 1960— S; 1962— S; 1964— S; 1966— S;  
1968— S; 1970— S; 1972— S; 1975— S; 1979— S;  
1983—W.

**TRISTAN UND ISOLDE**

*R. Wagner* (1813 — 1883)  
1953— S; 1964—W.

**IL TROVATORE**

*G. Verdi* (1813 — 1901)  
1941— S; 1942— S; 1943— S; 1944— S; 1945—W;  
1946— S; 1947—W; 1948—W; 1949—W; 1950—W;  
1951—W; 1952—W; 1954— S; 1956— S; 1959—W;  
1962— S; 1966— S; 1969— S; 1972— S; 1975—W;  
1980— S; 1982—W.

**TURANDOT**

*G. Puccini* (1858 — 1924)  
1957—W; 1960— S; 1964— S; 1968— S; 1971— S;  
1978— S.

**DIE WALKÜRE**

*R. Wagner* (1813 — 1883)  
1956—W.

**WERTHER**

*J. Massenet* (1842 — 1912)  
1967—W; 1977—W.

**DER ZIGEUNERBARON**

*J. Strauss* (1825 — 1899)  
1964—W.



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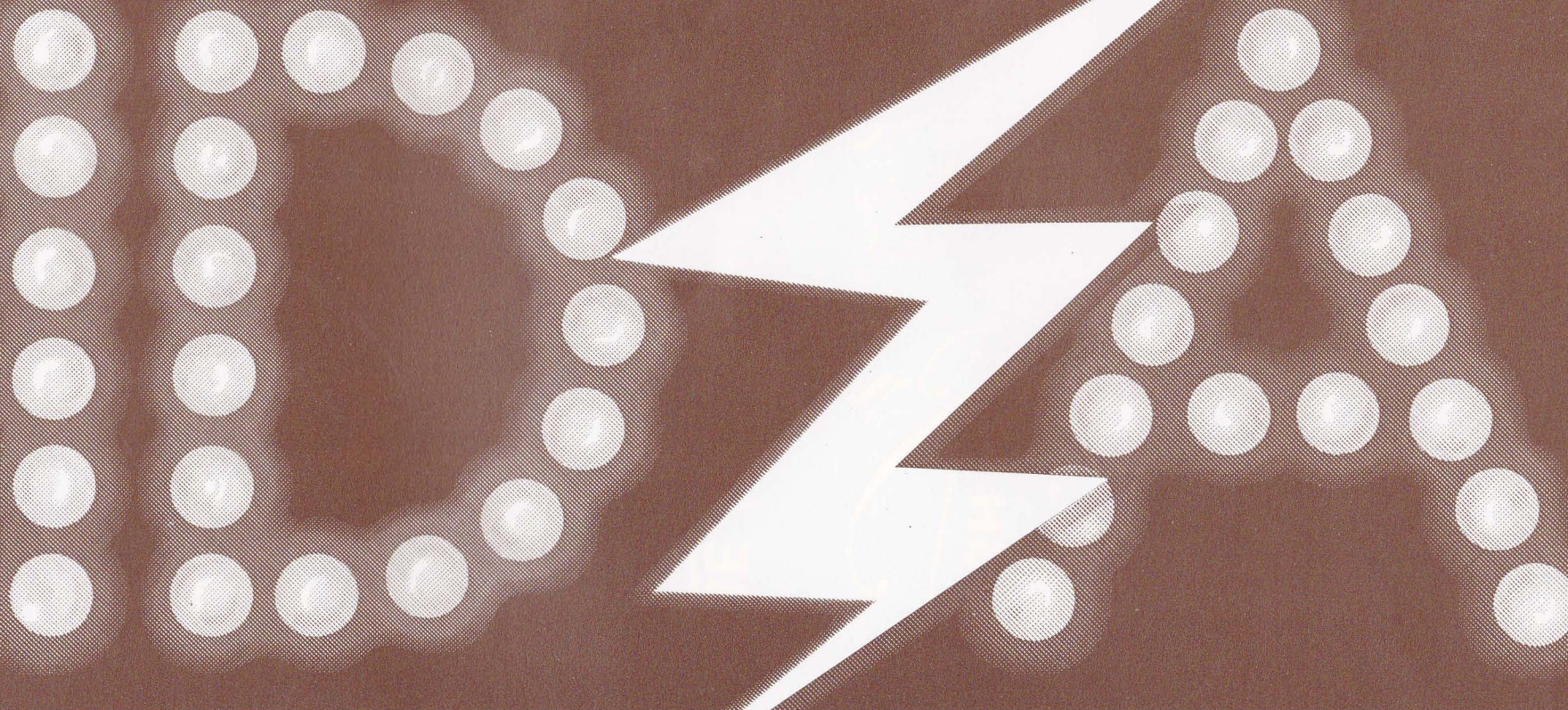
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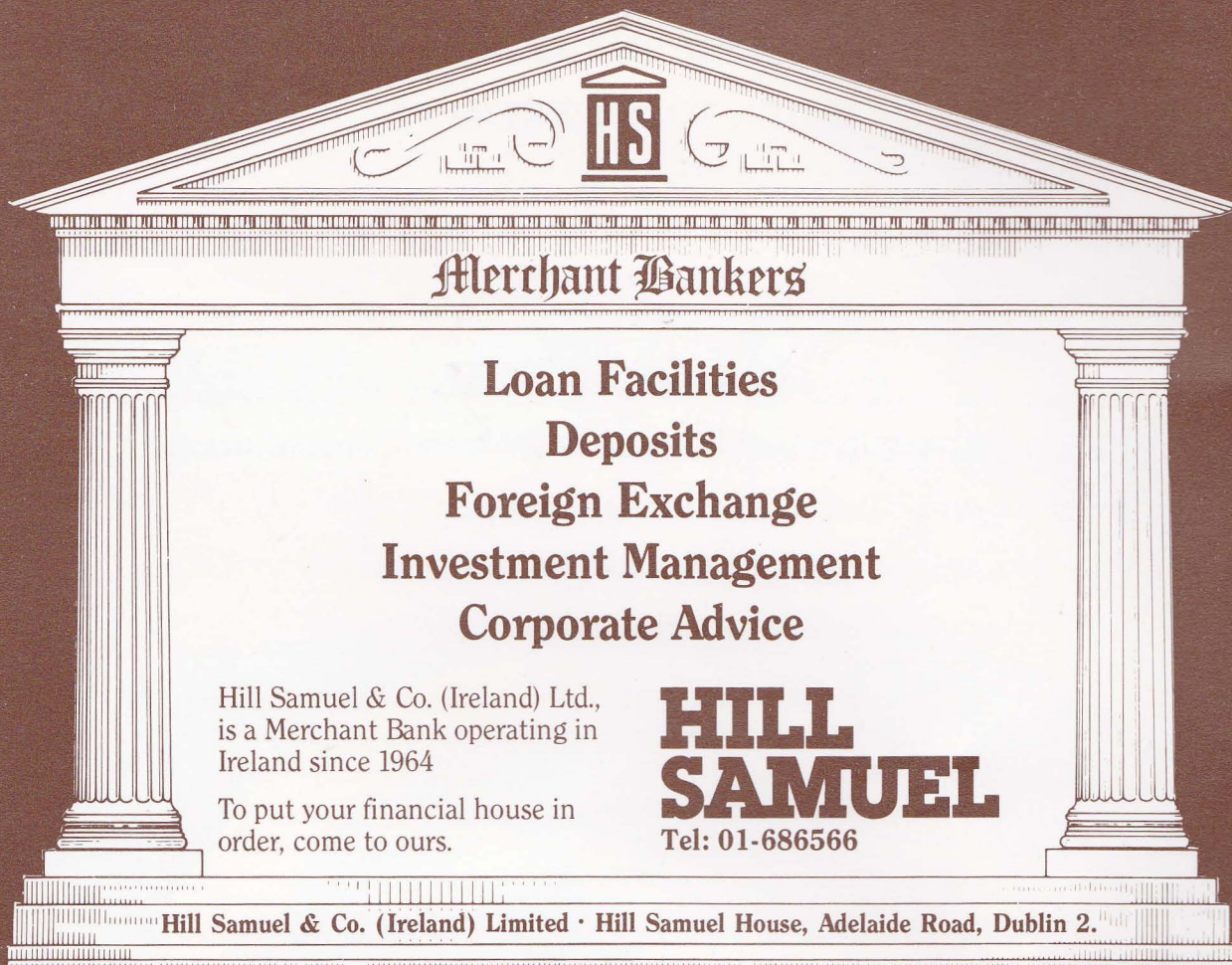


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What an incredible feeling it is behind the wheel of an MG Montego Turbo.

You slide into third gear, as the music mounts. At your command, is the massive 150 bhp performance derived from the addition

of a 10 PSI Garrett TS Turbocharger to the 'O' series engine.

Will you wait or unleash it now?

All round is an impressive array of style and equipment including electric windows and electrically operated and heated door mirrors. There's wall to wall carpeting, and at the rear are reading lamps and a cigar lighter.

The music resounds from the four speaker electronic stereo system as you hit fourth gear. It reaches a crescendo as the final bar is sung and you slip quietly into fifth.

The MG Montego Turbo, £15,427.\*



## THE MG MONTEGO TURBO

### Now we're motoring.

Austin Rover Ireland Ltd., Ballymount Cross, Tallaght, Dublin 24. Tel: 500844.

\*Price includes seat belts and V.A.T. Delivery and number plates are not included.